CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 13, No. 18 TORONTO, MAY 5, 1948 $2.00 Per Annum

Non-Theatrical Pix Increasing

FPCC Pilots Slice 2G Ad-Pub Prize

Cash awards of $2,000 were shared by a number of Famous Players' managers in the circuit's recent campaign for RKO's "Bachelor and the Bobby Soxer." Special prizes totalling $1,000 were set up in both the eastern and the western divisions for

(Continued on Page 8)

Warner Calls For Greater Prod'n

Citing the almost 50 per cent drop in production of films by Hollywood's major studios from two years ago, Jack L. Warner, executive producer of Warner Brothers, said that increased production was the solution to the motion picture industry's gravest

(Continued on Page 8)

Sponsored Ad Shorts Make Inroads On Screen Time

Increasing use in Canadian theatres of films formerly considered non-theatrical is adding to the income of movie house operators in various ways. Even short subjects which are not aimed at the public are bringing in money through the renting of theatres for their exhibition during off-hours. Films of non- and semi-theatrical types, about 200 of which are produced in Canada annually now by two dozen-or-so studios and independent lensmen, are the bulwark of our growing production industry.

A broad field of production and distribution, involving ad-

(Continued on Page 9)

Manitoba Tic Tax On 25c & Up

The Manitoba amusement tax, passed by the legislature during its recent session for application when Ottawa drops its impost, will be 25 per cent and apply on admissions of 25 cents and over.

Saskatchewan and Nova Scotia may not re-apply the tax when ended federally but British Columbia will stick it on at the present rate.

Ontario will also take over the tax. The action of the provinces set to grab it has brought much editorial disapproval.

Wright To Emp-U Vancouver Office

G. P. (Perry) Wright, popular Toronto office manager of Empire-Universal Films, Limited, has been promoted to Vancouver branch manager, according to a recent announcement by A. W. Perry, president and general manager of Empire-Universal.

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Two Theatres Open

Two new theatres, Franklin & Herschorn's Vogue in Halifax and H. J. Jones' house in Elkhorn, Manitoba, opened recently.

MGM Award to Vancouver Manager

Charlie Doctor, manager of the Capitol Theatre in Vancouver, is shown second from the right, receiving his MGM Honor Certificate from George Miller, that city's acting mayor, for his top promotion campaign on "Green Dolphin Street," while Charles Ramage, MGM Vancouver branch manager, looks on from the left and Maynard Joiner, BC district supervisor for Famous Players, operators of the Capitol, watches from the right.

These awards are made to theatre managers in the USA and Canada each month for the best campaigns on MGM pictures.

McLean Denies That NFB Extravagant

Charges of extravagance on the part of the National Film Board, made in the House of Commons and repeated in the Regina Leader-Post, were denied by Ross McLean, government film commissioner, to Chester A. Bloom, a representative of the newspaper in Ottawa.

McLean said that expenditures were not growing and were, in fact, reduced during the last fiscal year. The lowered expenditures were greater than they seemed on the surface, for they were achieved during a period when the cost of films, graphic materials and equipment

(Continued on Page 3)

NFB Micro Service

All important national documents are recorded permanently on microfilm by the National Film Board.

Students Boycotting Two NB Theatres

Because students have not been granted a lower admission price at M. E. Walker's two Sackville, NB, theatres, the Vogue and Imperial, Mount Allyson University scholars have been boycotting the two houses.

Local schools have also joined in and the boycott threatens to spread to other Maritime communities. One afternoon performance was cancelled due to lack of patrons because of the boycott and attendance has fallen off noticeably in both theatres.

Third Starring Role

Barbara Bel Geddes' third top role will be RKO's "Baltimore Escapade."

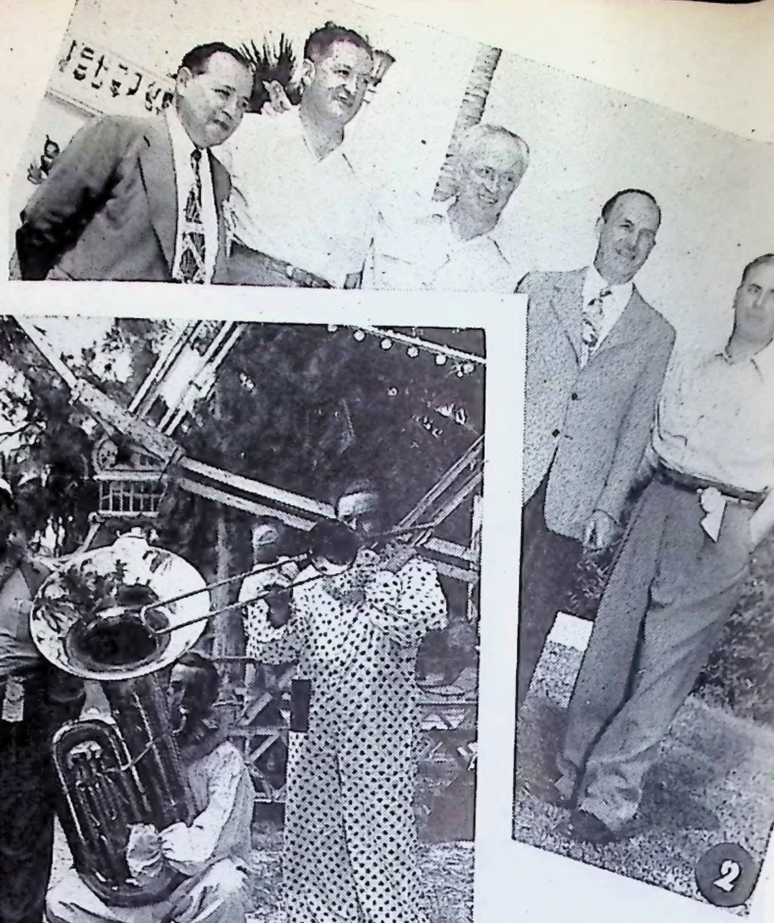
Policewoman Story

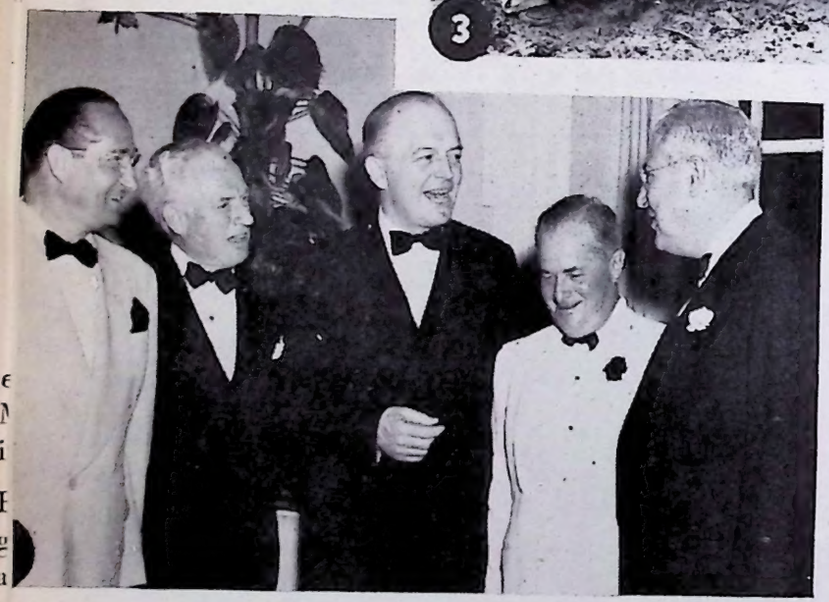
"Mary Sullivan, Policewoman" will be produced by Rudolph Flothow for Columbia.

"A Slapstick Knockout" — MOTION PICTURE HERALD Hitting a NEW HIGH in Hilarity

ABBOTT and COSTELLO in 'THE NOOSE HANGS HIGH'

An EAGLE LION (Hollywood) film COMING SOON from INTERNATIONAL FILM DISTRIBUTORS Limited





SAN FRAN
VITES

Variety Convention Pictures

These photos were taken at the 12th annual convention of Variety Clubs International in Miami Beach.

1. Here's what makes Variety international. Left to right—Bob Graham, Cuba, a member of the Mexico City tent; Felipe Mier, Mexican delegate; Luis Montes, chief barker, Mexico City; Bob O'Donnell, international chief barker; Morris Stein, Heart Committee head for the Toronto tent; and Rube Bolstad, Toronto delegate.

2. Stein; Chick Lewis, editor of Showman's Trade Review and head of Variety public relations; O'Donnell; Bolstad; and Hye Bossin, editor of the Canadian Film Weekly.

3. At the South Seas Party. In the centre are Col. William McCraw, Variety executive director, and Hye Bossin.

4. At the Stassen reception. From the left—C. J. Latta, second international assistant chief barker; O'Donnell; Harold E. Stassen, leading candidate for the Republican nomination for the USA presidency; Jack Beresin, international property master; and Marc Wolf, international dough guy.

5. Mr. and Mrs. Morris Stein and Mr. and Mrs. Rube Bolstad are shown relaxing over a cool drink in the Surf Room of the Roney Plaza.

6. At the Humanitarian Award dinner which closed the convention. Shown on the dais are Stassen; O'Donnell; Col. McCraw; Lewis; Mitch Wolfson, general charman of the convention; and Bob Floyd, mayor of Miami.

7. O'Donnell presiding at the meeting. From left to right are Beresin; Latta; Wolf; O'Donnell; and Lewis.

WANTED

100 Veneer Theatre Chairs, Complete and in good contion.

Reply BOX 20
CANADIAN FILM WEEKLY
25 Dundas Square, Toronto

FOR SALE

Theatre business and modern home in B.C. near Okanagan Valley, showing good profit the year round in payroll town. Cash sale, $9,500.

Reply BOX 21
CANADIAN FILM WEEKLY
25 Dundas Square, Toronto

McLean Denies That NFB Extravagant

(Continued from Page 1)

had increased from 15 to 20 per cent.

He also made it plain that the NFB is not in competition with commercial photographers, a charge made by G. K. Fraser, MP from Peterborough, and supported by some of the lensmen. Regular commercial rates were charged by the photo service library. The taking of industrial pictures had been discontinued where commercial photographers were available, and "events" were not being covered.

The statement of the NFB chief to the newspaper is important, for a special House of Commons' committee may be appointed shortly to enquire into the operations of the government film agency.

The estimates of the board, McLean said, have dropped from the peak year of 1945-46 when the total vote was $2,425,-965 to the estimates for 1948-49 totalling $1,905,910, a reduction of $520,055. The reduction, he stated, of estimates for 1948-49 compared to 1947-48 fiscal year ending March 31, 1948, is $202,-964.

The above figures do not include work of the film board done for other government agencies. For example, McLean gave the total 1947-48 vote for the National Film Board as $2,108,-874. But added to that amount was $418,712.15 of contract work for other government agencies, $111,611.51 for production of other "visual materials" and $24,000 for "sponsorship of services," a final total of $2,663,197,-66 for the year ending March 31, 1948.

He said, however, that there had been a decrease in this work for other agencies from approximately $1,200,000 in the fiscal year 1945-46 to about $550,000 for 1947-48.

The total salaries of the board for the calendar year 1947 ending Dec. 31, McLean said, were $1,442,394.08. These salaries covered all paid in connection with film production, displays, film strips, photographs and other graphic materials; skilled people, directors, script writers, artists, cameramen, film editors, composers, musicians. The salaries of such personnel are the principal cost of production. Also the salaries and travelling expenses of all engaged in production and processing. Cameramen must be sent into the field to take pictures. Projectionists must travel to exhibit pictures on rural circuits. It is wrong to deduct such salaries from total expenditures and say the balance represents cost of producing films. Actual cost of the celluloid is very small.

Total travelling expenses for the calendar year 1947 were $263,589.20.

While the total number of persons employed by the National Film Board last year was 760, the highest total staff at any one time, on January 31, 1947, was 680, and the lowest number, Dec. 31, 1947, was 592.

McLean pointed out that rent, which last year amounted to $100,000 in Canada and $138,959 in other countries, was paid by the Public Works Department, which also took care of telephone costs. These costs are defrayed by the Public Works Department for all public departments of the government and he saw no reason why the NFB should be an exception.

Three Threaten Suit Over Fox' 'Curtain'

Three Canadians, James Scotland Benning, Eric Adams and Dr. David Shugar, have threatened to take legal action against 20th Century-Fox and exhibitors who show "The Iron Curtain," in a recent letter sent to Spyros Skouras, president of 20th-Fox, by Sidney Schreiberg, New York attorney who specializes in libel law.

Schreiberg stated that he had been retained in behalf of the three men to commence immediate action in the event the film is found to have libelled his clients. He also pointed out that retractions, apologies and damages had been obtained by one of his clients from newspapers and magazines, which had libelled him in connection with the cases that had resulted from the Canadian Royal Commission's report.

Film Weekly

Vol. 13, No. 18 May 5, 1948

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Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Entered as Second Class Matter.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. $2.00 per year.

Wright To Emp-U Vancouver Office

(Continued from Page 1)

He succeeds Leslie Plottel, who resigned.

Wright entered the film business as a poster clerk with Empire Films in March, 1935, and a year later was promoted to the booking department, where he remained until made manager of the contract and playdate department for Canada in June, 1938. He returned to the Toronto branch as the office manager but left in 1942 to enlist in the RCAF.

After three years with the air force, in which he was winged as a navigator and did a tour of operations, he rejoined Empire-Universal's Toronto branch in his old position as office manager, holding that post until his present promotion.

Leslie Plottel resigned from the Vancouver office to join his brothers, Ernie and Ben, in their ladies' ready-to-wear business in Vancouver. He entered the motion picture industry as a salesman for RKO at Toronto in 1932, later joining Empire-Universal as a salesman in the same city. He was later moved to Vancouver by the latter company, remaining there until leaving the industry.

Fines Urged For All Kids At 'Adult' Pix

The 26th annual convention of the British Columbia Parent-Teacher Federation passed a resolution asking the provincial government to fine parents and managers of theatres who permit children under 14 to see "unsuitable" films.

More About Miami

The Next USA President?

Toronto Was Honored

The awarding of an honorary mention to Tent 28, Toronto, for its work in 1947 came as a surprise which won approval on all sides at the Miami convention. The judges gave the Citation to Boston and everyone expected that would end it, for the meeting had voted against a runner-up being named.

But, the judges were impressed with the modest and clear-cut recital of Toronto's work by Morris Stein and they were no doubt aided in their analysis by a study of the excellent pamphlet gotten up by Jimmy Nairn, which had been placed on the desks of all in attendance.

I had been invited to Miami to join Arthur Ungar of Hollywood Variety, Maurice Kann of the Quigley Publications and Jay Emmanuel of Philadelphia on the board of judges. But, being a member of one of the tents judged, I did not feel that I qualified. This Chick Lewis of the Showman's Trade Review, convention director, explained to the delegates.

Jay Emmanuel told me afterwards that, after studying our pamphlet, Toronto was his choice until Boston reported. Arthur Ungar said that he was so impressed with Toronto's work that "they couldn't stop me from giving it honorary mention," regardless of the Variety ruling. He considered it only fair.

It made Morris Stein and Rube Bolstad, our delegates, very happy, for they too felt that Boston, which had completed a clinic for children with cancer, deserved the award.

You would have been proud also had you been present to hear the ovation given the Toronto report and listen to the individual commendation, as I did.

Bill McCraw, Variety's executive director, reviewed the efforts of the various tents and also praised that of Toronto. The work of the Dallas tent was "a badge of honor for every showman in America" and that of Boston would never be forgotten.

Representing Variety, Bill said, was "like representing Santa Claus — and there is nothing wrong with that."

* * *

An Unforgettable Event

Although George C. Marshall, the USA secretary of state, could not be on hand to receive the Humanitarian Award, the presence of Harold E. Stassen after the sensational victories in Wisconsin and Nebraska which made him the favorite for the Republican presidential nomination had everyone excited. The 41-year-old Stassen, with his personable and honest style, won the friendship of all at the dinner in the Steak House over which Bob O'Donnell presided.

Stassen is no stranger to Toronto, for he told me that he had been at the U of T as a debater and he informed Morris Stein that he had spent his honeymoon in the Queen City.

He must have felt that the dinner was a preview of the coming Republican convention. The orchestra played the popular songs with which the different states are identified and the delegates from each rose and sang them. "I'll bet that orchestra doesn't know the Maple Leaf," I cracked to Bill O'Donnell, brother of Bob and chief barker of Dallas.

First thing I knew Bill had left the dais, where we were seated, and asked the orchestra to play it. He thought they had but if they did I didn't recognize it, nor did Joe Franklin and his son-in-law, Sam Babb, who were nearby. It was nice of Bill —but those Texas lads are like that.

* * *

Sophie There But George Wasn't

Sophie Tucker, her limp helped by a cane, was at the dinner and Bob O'Donnell, an old friend, introduced her as "the last of the red-hot mommas and the first of the red-hot sweethearts." She didn't sing but Morton Downey did. His old top-storey tenor isn't used as often now but he still has a great voice and is a better showman than ever. He sang at several Variety affairs during the week.

It was good old Gus Sun who provided the sentiment. Gus, now 80, has been in show business for 68 years and he recited a poem, every verse of which ended "I'd Like to Do It Over Again." He was the leading booker in the golden days of vaudeville and Morris Stein must have enjoyed his remarks, for he represented Gus in Toronto years ago.

George Jessel was to have been present but couldn't make it so Arthur Ungar accepted a gold card for him signifying life membership in Variety.

There were plenty of fellows you know on and off the dais, among them Bob Savini, Bill Gehring, Bill Scully, Dewey Michaels and Ed Zorn of Illinois.

* * *

They Ribbed Stassen

The gentleman who may be the next president of the United States took considerable kidding from some of the speakers. The mayor of Atlanta, for instance, and Bill McCraw, former Texas attorney-general, both Democrats from the anti-Republican South.

The Mayor of Atlanta introduced himself as being from Georgia, "the home of coca-cola, where we have plenty of governors and one good mayor." He said, with a humorous challenge, that "I am proud to stand on the same platform as the gentleman who is going to bust the Solid South." His witty speech brought roars of laughter and he held his ground with one made earlier, a sincere declaration of welcome by the youthful mayor of Miami, an ex-FBI man, who got a great hand.

It looked as though Bill McCraw, as droll a man as you would want to hear, might have a tough time following two such verbal performers. But no. Bill was in top form.

Bill discussed the trials of electioneering and office-holding, to the vast delight of all. He quoted a politician who said, "I care not who casts the votes as long as my friends count 'em." He warned Stassen that anyone "who has ever given you two-bits or a smile will want to be a postmaster or something."

Although non-political and serious, Stassen's speech, which called for the strengthening of the United Nations as the road to peace, impressed all.

"I will insist that we shall never permit federal censorship of the screen and the stage in America," he said. "I am confident that the citizens of America will always help to defend the freedom of the screen and the theatre."

Boston's Citation Award and Toronto's honorary mention was announced by Bob O'Donnell, international chief barker, who acted as toastmaster and won the admiration of all for the sincerety and humor he put into that task.

* * *

Thanks to Miami

The Miami convention was a memorable one, thanks to George Hoover, chief barker, and Mitch Wolfson, assistant, and the boys of tent 33. They pitched in and made the hospitality match the climate and the scenery, natural and otherwise, and it was a gigantic accomplishment.

They did everything you can think of and more. One example was the opening of the Biscayne Fronton, where Jai Alai is played and wagered on. The season was over and the plant closed but Barker Dick Berenson kept the players, due in Mexico and Cuba, in Miami just to show the barkers what the world's fastest game is like.

San Francisco and Mexico both bid for the 1949 convention and, in a graceful speech, Luis Montes of Mexico City yielded to Frisco, asking only support for Mexico the following year.

But by this time I have probably exhausted the subject of the convention as far as you are concerned. There is one thing that came up that I ought to tell you about, however. Catherine Variety Sheridan, the abandoned babe whose discovery in a Pittsburgh theatre led to the founding of Variety, was chanced on by an usher on Christmas Eve, not Thanksgiving Day, as most people think.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 13, No. 18 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Saigon

with Alan Ladd, Veronica Lake

Paramount 94 Mins.

MELODRAMA PLAYED AGAINST AN EXOTIC ORIENTAL BACKGROUND HAS LADD AND LAKE AS BOXOFFICE LURES.

It is not enough to contrive a screenplay on the basis of an intriguing Oriental city's name, adorn the proceedngs with Alan Ladd and Veronica Lake, then expose the audience to 94 minutes of drama which is devoted to dully detailing how Veronica Lake flies the money, an ill-gotten half million, to Saigon for her boss, Carnovsky, delayed by the Shanghai police.

It is no compelling story that shows how Ladd, after his wartime buddy, Douglas Dick, falls in love with Miss Lake, keeping her at the reluctant job of romancing him. Dick has only a short while to live. He had previously undergone extensive and soon-to-be-fatal head surgery, of a wartime wound. Ladd caches the money. Miss Lake agrees to play ball.

This transpires after the plane Ladd and his buddies, among whom Wally Cassell is numbered, crashes with Miss Lake aboard. Meanwhile the Shanghai police have notified Luther Adler, Cochin-China cop, who looks into the proceedings. At length the troupe reaches Saigon. Adler lurks about. Miss Lake pretends to like Dick, but gets serious with Ladd. Then Carnovsky shows up looking for his money. There is a brief brawl. When it's over Dick and Cassell are dead. Also Carnovsky. Adler gets the money.

Ladd's performance frankly is better than the story, and there will be those indeed who will rate his work the best since "Two Years Before the Mast." The script's obvious defect, from the standpoint of Ladd, is its failure to provide maximum heman action. In "Saigon," he bandies words with Miss Lake. He is only briefly invoked in the lethal flurry that ends the proceedings.

If it's Ladd and Miss Lake, plus an exotic place name the audience goes for, this is their ticket. Leslie Fenton directed.

CAST: Alan Ladd, Veronica Lake, Luther Adler, Douglas Dick, Wally Cassell, Morris Carnovsky, Luis van Rooten, Mikhail Rasumny, Eugene Borden.

CREDITS: Producer, P. J. Wolfson; Director, Leslie Fenton; Screenplay, P. J. Wolfson, Arthur Sheekman; Based on a story by Julian Zimet; Photography, John F. Seitz.

DIRECTION, Adequate.
PHOTOGRAPHY, Good.

The Bride Goes Wild

with Van Johnson, June Allyson, Butch Jenkins

MGM 98 Mins.

WILL ENTERTAIN HANDSOMELY; SOUND COMEDY SHOULD LURE THEM IN APLENTY.

The stuff that provokes laughter to lift the roof is contained in "The Bride Goes Wild." Gales of laughter and howls of delight pervaded the theatre at a sneak preview. Everybody was happy, handsomely entertained.

Cast is capable, give good accounts of themselves and the gay aspects of their romp through the proceedings are contagious. Van Johnson proves himself a comedian with a flair for the form and times his uproarious sallies with neat dispatch. Miss Allyson is good. Hume Cronyn and Butch Jenkins support the comedic structure ably.

Writer of light literature for kids, Johnson is also an aficionado of the bottle, a gay, good-time guy with the girls. He hates kids. Miss Allyson wins an art contest sponsored by the publishing company, comes to New York from Vermont. On their first meeting, impressed by Johnson's loneliness and need for sympathy, she goes out with him. He gets her drunk on spiked coffee.

In order to keep her around Publisher Hume Cronyn rents out Butch Jenkins from an orphanage, passes him off as Johnson's son. He then interests Miss Allyson in resuming her illustrations.

The predictable romance blooms. Young Jenkins annoys the grownups, kicks everyone in range on the shins. Arlene Dahl, an old Johnson flame, comes on the scene. Johnson and Jenkins get together, write a book about ants. Then Miss Allyson goes off to marry Richard Derr. Jenkins is to be adopted by them. Johnson has a session with his real feelings. He phones Jenkins to louse up—or rather to ant up—the wedding, tears off to rescue Miss Allyson. Yarn ends on a wow gag note.

CAST: Van Johnson, June Allyson, Butch Jenkins, Hume Cronyn, Una Merkel, Arlene Dahl, Richard Derr, Lloyd Corrigan.

CREDITS: Producer, William H. Wright; Director, Norman Taurog; Original screenplay, Albert Beich; Photography, Ray June.

MGM To Distribute

MGM has signed a distribution deal with Hal Roach.

The Voice of The Turtle

with Eleanor Parker, Ronald Reagan, Eve Arden

Warners 103 Mins.

CHARMING ROMANTIC COMEDY THAT CAPTURES FOR THE MOST PART THE FULL ESSENCE OF THE STAGE PLAY: ABLY DIRECTED, PERFORMED.

John van Druten has translated his hit stage play to film, retaining with but few deletions its inherent comedy content, the charm of its youthful love story and the compelling bits of theatricalism that captivated from the boards and are still captivating. Van Druten has padded the play out here and there with additional scenes that make the film a good job cinematically. In his direction, Irving Rapper suitably captures the story's romantic delightfulness.

Eleanor Parker registers in her role of a young actress whose bouts with l'amour lead her to heights of comic distraction. And, being a woman in time of war when men are scarce, she is also interested in the availability of uniformed males. It is fairly perfect casting for Eve Arden.

Millions of once-uniformed males in this country will recognize the basic theme of this yarn as a comic and completely mild treatise on the shack-up.

Reagan plays a soldier who comes to New York ostensibly to meet Miss Arden. But Wayne Morris, whom Miss Arden pans off as her husband, also blows into town. He's a lieutenant-commander and nearer the top of her list than Reagan. So Reagan takes up with Miss Parker who is rebounding from an affair with Kent Smith. It is winter. The town is full up. Reagan stays overnight with Miss Parker at her apartment—in different rooms.

Miss Arden soon wisens up to Miss Parker and Reagan, she suspects the worst, is constantly telephoning and poking about until at length she is faced with the fact that it is a serious thing between the girl and the soldier. However, she has Morris.

CAST: Eleanor Parker, Ronald Reagan, Eve Arden, Kent Smith, Wayne Morris, John Emery, Erskine Sanford, John Holland.

CREDITS: Producer, Charles Hoffman; Director, Irving Rapper; Screenplay by John van Druten; From the stageplay produced by Alfred De Liagre, Jr.; Photography, Sol Polito.

DIRECTION, Good.
PHOTOGRAHY, Very Good.

Northwest Outpost

with Nelson Eddy, Ilona Massey

Empire Universal 91 Mins.

WELL ROUNDED OUT ENTERTAINMENT; MUSIC, NAMES; HIGHLY EXPLOITABLE MATERIAL.

Like the good old operettas of yore, this one has a colorful plot and background. Nelson Eddy singing, Ilona Massey playing the feminine foil and singing too. The music is by Rudolph Friml. Hugo Haas and Elsa Lanchester, prince and princess, respectively, handle comedy ends capably.

"Northwest Outpost" has very much to recommend it and is well rounded out entertainment of many facets. Each fits neatly into place.

Story, directed to good advantage by Allan Dwan, concerns a Russian-controlled outpost in northern California in the 1830's. Haas is governor. The place is used as a prison settlement. Eddy is an ex-USA Army captain hiring out to Haas, who likes him very much, has Czaristic decorations conferred upon him. Into this sphere sails Miss Massey one day, fresh from Russia. She seeks to save her father from the depredations of Joseph Schildkraut. He is her husband—in name only.

Film has first-rate production values and also includes the American G.I. Chorus for vocal supplement. It goes without saying the Friml music is catchy and eminently satisfactory.

CAST: Nelson Eddy, Ilona Massey, Hugo Haas, Elsa Lanchester, Lenore Ulric, Joseph Schildkraut, Peter Whitney, Tamara Shayne.

CREDITS: Associate Producer and Director, Allan Dwan; Screenplay, Elizabeth Meehan, Richard Sale; Original Story, Angela Stuart; Adaption, Laird Doyle; Music Score, Rudolph Friml; Photography, Reggie Lanning.

DIRECTION, First Rate.
PHOTOGRAPHY, Grade A.

Astral 'Peg Manager

M. Goldin has been named new manager of the Winnipeg branch of Astral Films. His headquarters will be in the company's new office at 200 Donalda Block.

Canadian Premieres

"Arch of Triumph," Enterprise Studios' $5,000,000 production being released by United Artists, will have a dual Canadian premiere in Loew's, London, and Loew's Yonge St., Toronto.

Date set for opening of the Ingrid Bergman-Charles Boyer starrer is May 27th.

WEATHER

"APRIL SHOWERS" NOW!

Everything to make an exhibitor sing! A musical with a real human story, over a dozen favorite tunes and a grand cast headed

by Jack Carson
Ann Sothern

"W
M

PROFIT!!!

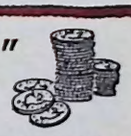
"INTER
EETING"
NOW!!

A Performance More
Powerful Than Any
You Have Ever Known
by Bette Davis

and
ALL THE TIME
WARNER SUNSHINE!!

"TO THE VICTOR"
starring Dennis Morgan • Viveca Lindfors

"SILVER RIVER"
starring Errol Flynn • Ann Sheridan

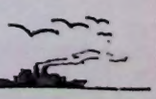


"THE ADVENTURES OF
ROBIN HOOD"
color by TECHNICOLOR (Reissued)
starring Errol Flynn • Olivia deHavilland

WILKIE COLLINS'
"WOMAN IN WHITE"
starring Eleanor Parker • Alexis Smith
Sydney Greenstreet • Gig Young

**"ROMANCE ON
THE HIGH SEAS"**
color by TECHNICOLOR
starring Jack Carson • Janis Paige • Don DeFore
and Doris Day • A Michael Curtiz Production

"KEY LARGO"
starring Humphrey Bogart • Edward G. Robinson
Lauren Bacall • Claire Trevor
and Lionel Barrymore



FPCC Pilots Slice 2G Ad-Pub Prize

(Continued from Page 1)

the best exploitation and publicity campaigns and for the best comparative grosses.

In the eastern division Bill Trudell of the Capitol Theatre, London, won the top prize of $125 for the best publicity campaign. Len Bishop and Marc Hirsch of the Tivoli and Eglinton Theatres, Toronto, shared second prize of $75 and Stan Andrews of the Capitol Theatre, Sudbury, won third prize of $50.

Judges' votes showed that Eddie Newman of the Metropolitan Theatre, Winnipeg, and Charlie Doctor of the Capitol Theatre, Vancouver, were tied for first honors in the exploitation campaign for the western division, so first and second prize money was combined and divided evenly giving each manager $125. Third prize went to Eddie Zetterman of the Columbia Theatre, New Westminster. He collected $75. Fourth prize of $50 was won by Walter Wilson of the Capitol Theatre, Edmonton, and fifth prize of $25 went to Pete Egan of the Palace Theatre, Calgary.

The excellent campaigns submitted were judged by a committee of five which included two advertising agency experts, Maurice Rosenfeld of McLaren's Advertising Co. and Lester Whiting of Cockfield-Brown; trade paper representatives Hye Bossin of the Canadian Film Weekly and Ray Lewis of the Moving Picture Digest. The fifth judge was Leo Devaney, Canadian general manager of RKO Distributing Corporation of Canada.

The eastern and western division managers, Morris Stein and Larry Bearg, set up their awards differently though each had $1,000 for his division. The west devoted more money to publicity and the east the most to awards for grosses.

Each division was divided into three groups for the best comparative grosses. The contest was based on a comparison between the actual gross on the "Bells of St. Mary's" and "Bachelor and the Bobby Soxer" day by day for the same number of days of playing time.

Bill Trudell of the Capitol Theatre, London, was a two-time winner, collecting $150 as winner of Group 1 in comparative grosses. Roy Miller of the Lincoln Theatre, St. Catharines, placed second to win $100.

In Group 2 Louis Gauthier of the Cartier Theatre, Hull, won $150 for first and Al Hartshorn of the Regent Theatre, Oshawa, collected $100 as second prize.

Benny Lehoux of the Noranda Theatre, Noranda, won the $150 prize for topping Group 3 and C. J. Jeffreys of the Algoma Theatre, Sault Ste. Marie, won $100 for second place.

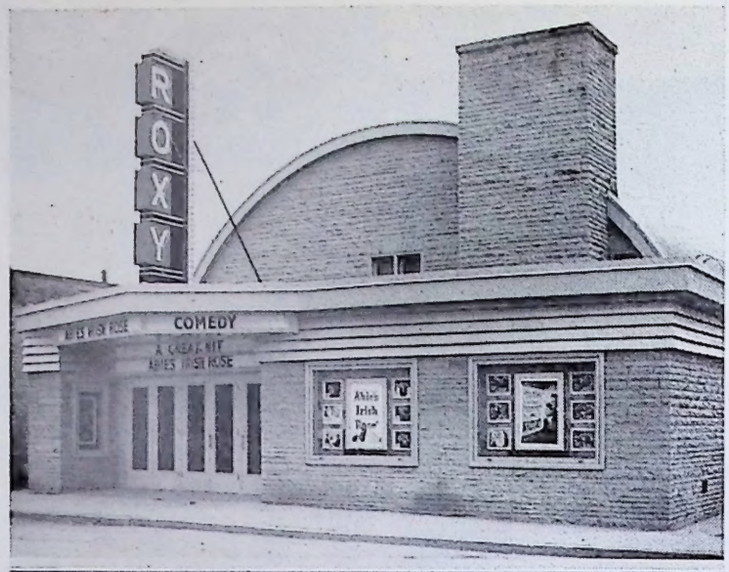
In the western division three prizes were offered in each of the three groups. First prize for each group was $100, second, $75 and third $25. The winners were:

Group 1: Charlie Dilley, Colonial Theatre, Port Arthur; Dave Borland, Dominion Theatre, Vancouver; and Eddie Zetterman, Columbia Theatre, New Westminster.

Group 2: Roly Keil, Strand Theatre, Edmonton; Harry Black, Capitol Theatre, Prince Rupert; and Claude Smith, Strand Theatre, Chilliwack.

Group 3: Cecil Cameron, Kerrisdale Theatre, Vancouver; Jack McNicol, Alma Theatre, Vancouver; and Harry Thoson, Grandview Theatre, Vancouver.

Ontario's First Quonset Theatre



Above photographs show the front and interior of Ontario's first quonset-type theatre. Built in 18 weeks by Odeon Theatres of Canada Limited in Brampton, it is named the Roxy and seats 618.

A great deal of interest has been aroused among Canadian exhibitors by this type of house and many theatre operators from all over Ontario and neighboring provinces took advantage of the recent invitation by National Theatre Sales Company, suppliers of the steel, to visit and examine the pre-fab structure.

BC Theatre Gutted

J. Carlson's 340-seat Carlsonia Theatre in Fort St. John, BC, was completely destroyed in a recent fire that also gutted three other buildings.

'Julia Misbehaves'

Dame May Whitty has been assigned one of the leading roles in the forthcoming MGM film "Julia Misbehaves," based on Margery Sharp's "The Nutmeg Tree."

Warner Calls For Greater Prod'n

(Continued from Page 1)

problems and urged a general increase in picture making to return unemployed workers to studio payrolls, which would also be the solution to the urgent world-wide need for better entertainment.

"On April 12th of 1946, 44 motion pictures were in work at the major studios," Warner pointed out. "On April 12th of 1947, 33 pictures were before the cameras and on April 12th of 1948, only 23 pictures were in production. That means a drastic cut in workers' jobs as well as a serious decline in the over-all supply of world entertainment."

He estimates this production drop during the last two years cost more than 3,000 technical craft workers their jobs.

"That means distress for the workers and it is bad for the studios," he said. "The motion picture industry depends upon the highly specialized skills of its technicians and craftsmen. It can't afford to lose that skill but it is in danger of doing so—permanently. Our workers are going to seek jobs elsewhere if we don't keep them busy.

"Unemployment in the motion picture industry has reached the danger point," Warner said. "At the same time, demand for good entertainment never has been so strong. To end that paradoxical situation, industry-wide steps should be taken immediately to get our workers back on the jobs and our production to a higher level."

Warner said he has become increasingly concerned over the the unemployment situation as the number of idle workers has continued to climb and the industry level has continued to sag.

"Responsibility for putting the pay checks back into the pockets of the unemployed rests upon studio heads, stars, producers, writers, directors and other top ranking creative talent. The level of picture production depends upon the willingness and capacity of creative and executive talent to roll up its sleeves and go to work."

Warner said there had been a justification for a leveling off in production and employment from peak war years.

"An adjustment was necessary to the preservation of the industry," he stated. "Production costs had zoomed to stratospheric regions during the war. Motion picture salaries and wages, always the highest of all industrial stipends, had been increased

(Continued on Page 10)

Non-Theatrical Pix Increasing

vertising agencies, industrial concerns, domestic film makers, non-theatrical exhibition in homes, halls and clubs, as well as theatres, has developed which is worth several million dollars annually. So important had it become by 1946 that those operating in it organized the Film Producers Association of Canada.

Use of various types of films produced by non-theatrical companies as means of adding to the exhibitor's income is not uncommon in rural areas and this has also meant money to a few small city theatres. The practice is now invading cities on a larger scale.

The kind of subject known to ad agencies as the "courtesy" film—because the only commercial reference is the opening credit, which reads "Through the courtesy of . . ."—saves the exhibitor the cost of a short subject and brings him so much per patron when shown. These deal with Hydro, banking, salt manufacture, telephones, auto-making and other industries in which the field is limited to a comparative few or in which all belong to a common organization which desires institutional advertising. Sometimes "courtesy" films do

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not treat with the occupation of the sponsor, as in the case of the brewing companies, which support the production and distribution of scenic reels or films boosting forest conservation.

An example of this is Quaker Oats Company of Canada Limited's "Heritage for Tomorrow," produced by Associated Screen Studios in sound and color at a cost close to $20,000. Short, which was handled by Spitzer & Mills Limited, advertising agency, deals with the selective breeding of livestock and was supervised by three professors, the Canadian authorities on livestock. Two lines of the credits are the only mention that Quaker Oats gets throughout the whole film.

Exhibition of advertising shorts from one to three minutes in length as part of the standard theatre's program has increased greatly. In Britain such films are common and it has been found that the public doesn't mind them if they are well made. Odeon of Canada and Queensway Studios, both J. Arthur Rank companies, considered a joint program of production and distribution last year and studied the situation but have not gone ahead. In the meantime many theatres in all parts of Canada are showing advertising reels for remuneration. Along with those made in Canada about 600 made in the USA are being distributed.

Handlers of advertising films two and three reels in length often rent theatres during off-hours and give a free show for youngsters but they prefer them to be exhibited by theatre operators. So many business firms are ordering films for their private purposes that theatres in certain locations do a regular business in renting exhibition facilities.

Present leader among the companies placing advertising subjects in theatres is Canadian Screen Publicity, a company headed by Jack Pechet which has been operating throughout the West for the past eight years and recently opened offices in Toronto. This year it placed sponsored reels in 600 of Canada's theatres and more are being added every week.

Such subjects are being used by circuits, circuit affiliates and independents. Odeon's theatres and the situations of their affiliates show them, as well as Famous Players' partners. They are being currently exhibited in every province but Prince Edward Island, with French and English reels shown in Quebec. Although they don't get into many key runs, they play the better neighborhood and suburban first-run houses.

There are 40 houses in Toronto which exhibit advertising films, 35 in Winnipeg, 30 in Vancouver and ten in Hamilton and Pechet's firm is as well represented in other cities. Associated Screen News and Shelly Films are also in this field in a large way.

In Ottawa the Little Elgin Theatre, managed by Ernest Warren, devotes part of its time to those who wish to exhibit educational and promotional films in 16 and 35 mm. to special groups. A public address system is available for speakers before and after such films, which are frequently shown to government representatives.

Leading producers of the types of films discussed here are Associated Screen News, Audio Pictures, Queensway Studios, Shelly Films, Crawley Films and Thatcher Films and these have studios in various parts of Canada. Individual producers, such as Canadian Screen Publicity,

(Continued on Page 10)

J. ARTHUR RANK
Presents

Greta Gynt Dennis Price
Jack Warner

in

EASY MONEY

A Comedy-Drama Based on the Private Lives of Sweepstake Prize Winners

•

A Sydney Box Production for Gainsborough

•

Available for Early Booking

•

An EAGLE-LION *Release*

It's a problem!

"Take away the dishes, the glasses, the flatware, the dinnerware, the hardware . . . we're playing Eagle-Lion pictures."

Warner On Prod'n

(Continued from Page 8)

again and again to balance rising living costs.

"Along with this tremendous increase in production costs, there came a decrease in domestic revenues and sharp curtailment of returns from abroad. During the anxious period when the industry was adjusting itself to such changed conditions, some curtailments were necessary in preparation for production at higher levels."

Since Jan. 1, 1948, Warner said, the average of continuous production at Warner Bros. has been 4.6 pictures as compared with 2.7 for the balance of the other major studios. He expressed the hope that other studios would step up their production schedules and stated that Warner Bros. would accelerate its already active pace.

"There is no remedy for our basic problems," he emphasized, "other than more production of better pictures."

Pat O'Brien Film

RKO has purchased J. H. Wallis' original story, "Sam Wynne" as a starring vehicle for Pat O'Brien.

Non-Theatrical Pix

(Continued from Page 9)

also operate and these rent facilities or have their processing done by the studios. The National Film Board, which had an allotment of over $1,000,000 last year, is also part of this native industry.

Films are being accepted as part of the normal course of business management by an increasing number of firms. While today the motion picture film or strip has developed into a common medium of idea communication on the part of industry, such usage in Canada is not new but has existed on a small scale for over four decades.

The first films produced under non-theatrical auspices were scenic shorts for the Canadian Pacific Railway and others for the Canadian Government. These were produced before 1910 and exhibited in the store shows of that time, as well as in halls and places which claimed the distinction of being a theatre.

The CPR brought a cameraman from England named Guy Bradford who made many of the scenics and exhibited them himself at special showings. These were included in many movie programs on both sides of the border in those days. Bradford stayed in Canada and later managed a theatre in Saint John. Government films, such as "The Railway and Canal System of Canada," were also shown generally, for the average movie program was made up of one-reel films, many of which would be called documentaries of the "courtesy" type today.

New uses are being found for non-theatrical films every day. The Hollywood Variety regarded it as front-page news recently when Union Oil decided to present its annual report to shareholders, employees and dealers in film form. Executives of the company decided that a combination of live action and animation would simplify the report and make it more understandable.

Best summary of the Canadian non-theatrical field is that of McKim's Film Facts, which is compiled by Stewart Gillespie, formerly connected with the theatre industry and now head of the film division of McKim Advertising, Limited. Characteristics of the various types of films are described by him as Sales Training, Dealer Education, Consumer Education, Personnel Training, Employee Relations, Merchandising, Courtesy Films and Educational Films. These are divided by him into theatre and non-theatre classifications.

He gives as a typical estimate for a two-real Kodachrome film the sum of $12,870, which includes the usual agency 15 per cent.

But the biggest impetus to Canadian non-theatrical production will be television. In the USA both 20th Century-Fox and Warner Brothers have signed to provide daily television newsreels for sponsored broadcasts. In Canada television, whether showing films or on-the-spot doings, will likely have a Canadian content quota along the lines of Canadian editions of newsreels.

Mountie and Manager

The National Film Board's semi-feature, "RCMP File 1365," brought color to many movie houses in the land via Mountie uniforms. Torchy Coatsworth for Ontario, Sam Miles for the prairie provinces and Tom Miller for the West Coast provided a grand job of publicity co-operation on the part of the NFB. Here Police Constable L. C. Pelle of the Royal Canadian Mounted Police towers over Ted Smiley of the Victoria, Ottawa, a 20th Century theatre. The film was based on an actual Canadian murder case and followed the nation-wide Mountie investigation in detail.

Seaman Brodies Off Theatre Balcony

A 29-year-old seaman, T. R. Ferguson, jumped 25 feet from the balcony of the Capitol Theatre, Vancouver, and landed in a sitting position in an upholstered seat. He suffered superficial bruises.

He hung on to the balcony rail before jumping, shouting, "murder, help, police" and was charged with creating a disturbance.

G. PERRY WRIGHT
Popular Toronto office manager for Empire-Universal Films who was recently made Vancouver branch manager for the company.

Graburn-Cavanaugh Nuptials Here

Laurence (Larry) Graburn, popular head of Odeon Theatres' advertising and publicity, was married in Toronto recently to Verda Marie Cavanaugh of Calgary. Frank Fisher, Eagle-Lion head, was best man.

Larry is the son of the late Kingsford Graburn of Calgary and the bride is the daughter of Mr. and Mrs. Lon A. Cavanaugh of the same city.

Our special congratulations to the couple, for Larry is one of the Canadian industry's favorite people.

Permits Granted For Two Ont. Drive-ins

Permits were recently granted for two new drive-in theatres in Ontario, both of which will feature in-a-car speakers.

Park Drive-In Theatres Limited of Toronto have purchased 16 acres of land at Britannia Beach near Ottawa on which the company will build a 900-car, $100,000 open-air theatre.

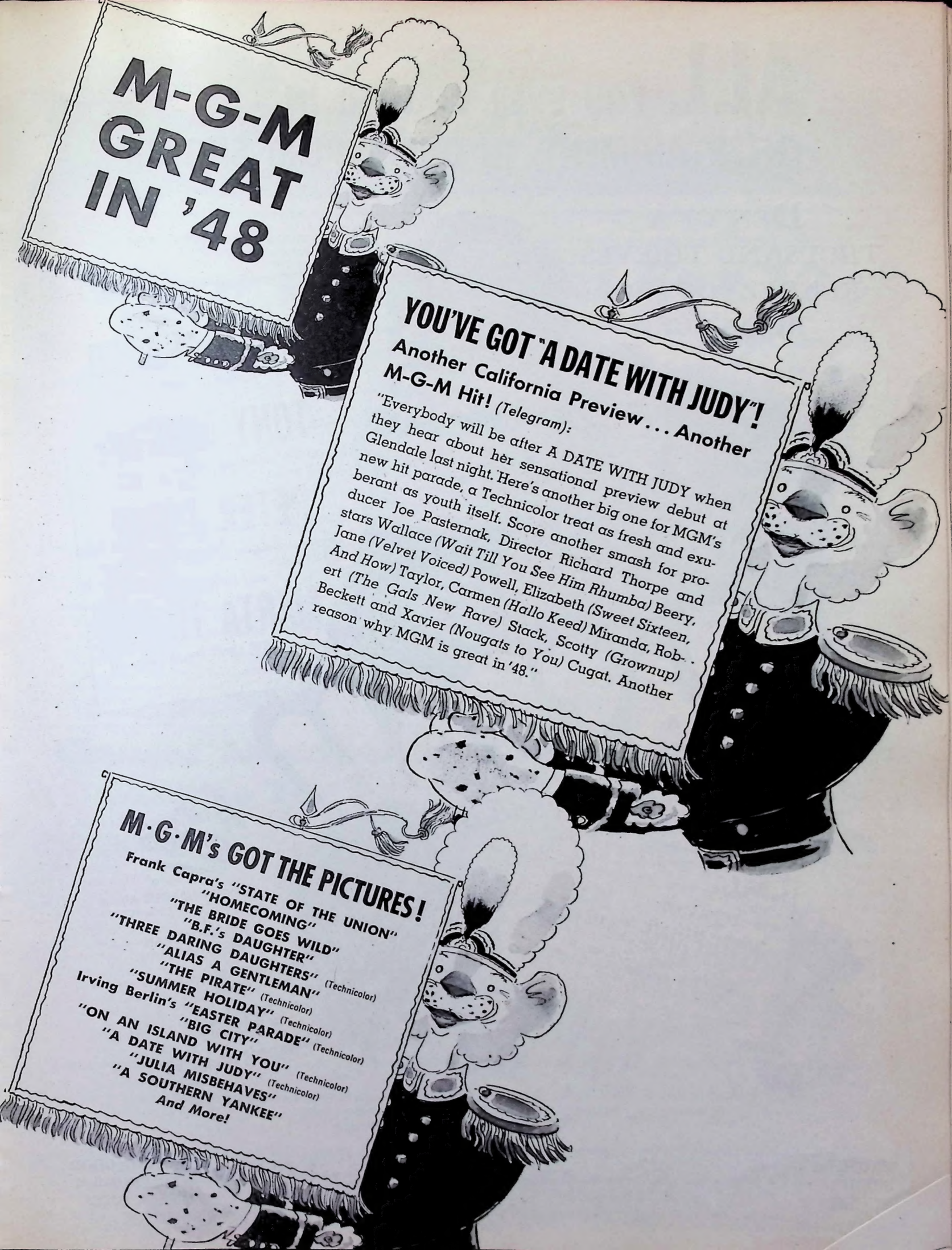
Peter Drive-in Theatres Limited will erect a $75,000 drive-in on the Lakefield Road, one mile north of Peterborough.

Wife Of Paramount Executive Passes

Hildred O'Neill, wife of Willard J. O'Neill, secretary-treasurer of Paramount Film Service Limited, passed away recently at her home in Toronto.

Funeral took place from St. Monica's Church after a High Mass which was attended by numerous representatives of the motion picture industry and a wide host of friends.

Surviving are two daughters, Ellen Elizabeth and Mary Helen, and a son, William Joseph.


M-G-M GREAT IN '48
YOU'VE GOT "A DATE WITH JUDY"!
Another California Preview . . . Another M-G-M Hit! (Telegram):
"Everybody will be after A DATE WITH JUDY when they hear about her sensational preview debut at Glendale last night. Here's another big one for MGM's new hit parade, a Technicolor treat as fresh and exuberant as youth itself. Score another smash for producer Joe Pasternak, Director Richard Thorpe and stars Wallace (Wait Till You See Him Rhumba) Beery, Jane (Velvet Voiced) Powell, Elizabeth (Sweet Sixteen, And How) Taylor, Carmen (Hallo Keed) Miranda, Robert (The Gals New Rave) Stack, Scotty (Grownup) Beckett and Xavier (Nougats to You) Cugat. Another reason why MGM is great in '48."
M-G-M's GOT THE PICTURES!
Frank Capra's "STATE OF THE UNION"
"HOMECOMING"
"THE BRIDE GOES WILD"
"B.F.'s DAUGHTER"
"THREE DARING DAUGHTERS" (Technicolor)
"ALIAS A GENTLEMAN"
"THE PIRATE" (Technicolor)
"SUMMER HOLIDAY" (Technicolor)
Irving Berlin's "EASTER PARADE" (Technicolor)
"BIG CITY"
"ON AN ISLAND WITH YOU" (Technicolor)
"A DATE WITH JUDY" (Technicolor)
"JULIA MISBEHAVES"
"A SOUTHERN YANKEE"
And More!

ALL YOU EVER WANTED IN ENTERTAINMENT, IN ONE SUPERB SHOW!

DEN OF A THOUSAND THIEVES! RENDEZVOUS FOR ROMANCE!

UNIVERSAL-INTERNATIONAL Presents a MARSTON PRODUCTION

YVONNE DeCARLO
...as the strange and lovely "Inez"

TONY MARTIN
...as the infamous "Pepe Le Moko"

PETER LORRE
...as the relentless "Inspector Slimane"

and Introducing

MARTA TOREN
...a NEW thrill for the screen!

CASBAH

...FORBIDDEN QUARTER OF ALGIERS!

with HUGO HAAS
THOMAS GOMEZ
DOUGLAS DICK

...and...

THRILL TO
KATHERINE DUNHAM
and her Daring Dancers!

4 new SONGS

MUSIC BY HAROLD ARLEN and LYRICS BY LEO ROBIN

- FOR EVERY MAN THERE'S A WOMAN
- WHAT'S GOOD ABOUT GOODBYE
- IT WAS WRITTEN IN THE STARS
- HURRAY FOR LOVE!

Produced by **NAT C. GOLDSTONE** · Directed by **JOHN BERRY** · Screenplay by L. BUSH-FEKETE and ARNOLD MANOFF

Musical Story by ERIK CHARELL · Based upon the Novel "Pepe Le Moko" by Detective Ashelbe · Associate Producer ERIK CHARELL

A Universal-International Release

ANOTHER BOXOFFICE WINNER

FROM *Empire-Universal* FILMS LTD.

MAKING GOOD OUR PROMISE OF BIG ONES